

The Magazine of a Remade World



PERTINENT example of the tremendous power of Fiction to sway and direct the thought and conduct of men and women is afforded by Edward Everett Hale's immortal story, "The Man Without a Country."

Dr. Hale's story kept alight the Lamp of Patriotism when civil strife seemed destined to divide the nation and, to that end, was the greatest influence of its time. The effect of it was even more vital than had been, at an earlier period, Hawthorne's "Scarlet Letter" which eradicated an inherent cruelty of Puritanism.

Only the force of Fiction could have achieved such results, for Fiction is the sole form of Literary expression capable of reaching the heart and convincing the intelligence.

A consciousness of this undeniable power of Fiction to influence social and economic conditions, and to crystallize the need of the time, defines THE RED BOOK MAGAZINE.

It reflects in Fiction the thoughts, the hopes and the achievements of Americans *in this hour* of our national life.

The purpose and scope of
THE RED BOOK MAGAZINE
which have won for it
the appellation
"The Magazine of a Remade World"
are clearly defined in the
March number by:

- Rupert Hughes
In "What's the World Coming To?"
- George Kibbe Turner
In "Held in Trust"
- Clarence Budington Kelland
In "A Daughter of Discontent"
- Stewart Edward White
In "The Killer"
- Courtney Ryley Cooper
In "A Tap on the Wrist"
- Harold Titus
In "The Big Swede"
- Peter Clark MacFarlane
In "Follow Your Lead"
- William Almon Wolff
In "The First Reel"
- Walter Prichard Eaton
In "Good Old Jim"
- Bruce Barton
In "The Great God Must"
- Lucian Cary
In "No Mother to Guide Her"
- Beatrice Grimshaw
In "When the O-O Called"
- Nalbro Bartley
In "Jolanda and the Fourth Dimension"
- Will Payne
In "Lucky Mary"

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